



A 31,930 A. D. BABY. Here's George Bernard Shaw's idea of the newly born as impersonated by Martha Bryan Allen in "As Far as Thought Can Reach," the third and last installment of that amusing cycle, "Back to Methuselah," which the Theatre Guild is presenting at the Garrick. Perhaps Albert Brueening, who calmly views the newly born, has solved that age-old problem of "Which is first, the chicken or the egg?"



ALICE TERRY, bright particular star of that wonder picture, "The Four Horsemen," all dolled up for her leading role in Rex Ingram's latest, "The Prisoner of Zenda." Metro promises us that their screen presentation of the famous Anthony Hope novel will be quite the biggest and best thing they have ever done.

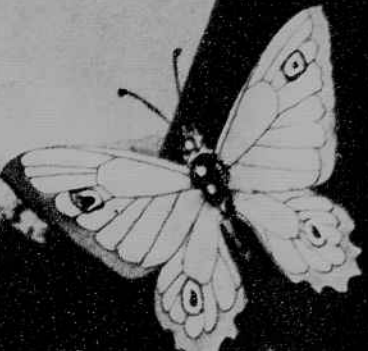




EIGHT TIMES A WEEK Estelle Winwood and Roland Young indulge in this impassioned embrace on the stage of the Ritz—a snappy phase of their adroit performance in the principal roles of "Madame Pierre," the Brieux comedy which the critics say should be on the list of every playgoer.

Right — FRANCES WHITE, that delightful little stage comedienne who returns to Broadway to co-star with Taylor Holmes in Shubert's presentation of "The Hotel Mouse," the musical comedy which went through the rehearsal and try-out period as "Little Miss Raffles."



Left — "COME SEVEN!" A lucky throw by Mona Kingsley (remember her in "The Tailor-Made Man" and "My Lady Friends"?), who has captured and tamed a pair of wild African ivories during her leisure moments in the filming of "The Dust Flower," soon to be seen on Broadway. The new Goldwyn picture will be Mona's first screen appearance.



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